

The New

Amberola

GRAPHIC

49

PUBLISHED BY THE NEW AMBEROLA PHONOGRAPH CO.

SUMMER, 1984

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Summer, 1984

The New Amberola Graphic

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Advertisers who wish to prepare dated auction lists, etc., should keep in mind that delivery of the GRAPHIC sometimes takes upwards of three weeks to some parts of the country and Canada. In addition, we frequently run a few weeks over our publishing deadline! Therefore, we advise closing dates of no sooner than the 15th of March, June-September and December for dated matter.

Editor's Notes

Yes, this is the summer issue, but it's being mailed the week of Sept. 24th....so don't complain to your post office; they're not responsible for the delay!

Many thanks to the number of readers who wrote or called to express concern and encouragement for the future of the GRAPHIC. The decision has been made to keep publishing the NAG as long as it's feasible and practical to do so.

With this in mind, I hope you'll be with us for our upcoming issue no. 50!

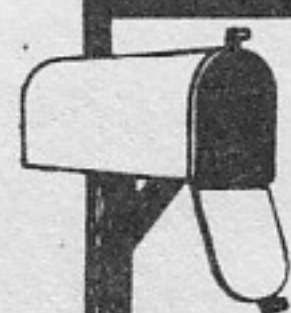
- M.F.B.



John Steel reading the Opera Book



Steel and a smile



An empty mailbox will be your fate if you forget to notify us of any change in your address!

CHARLES KEENE is not a pseudonym for GENE AUSTIN

say Don Peak, California, U.S.A., and Tor Magnusson, Sweden

In early 1983 Jim Hibbits of Sylvania, Ohio, sent us a photocopy of Jim Walsh's feature "Favorite Pioneer Recording Artists" from the November 1962 issue of the HOBBIES magazine, entitled "Performers who used more than one name". This is a rather comprehensive list of about 150 recording artists and their various pseudonyms, and Jim Hibbits called our attention to the Gene Austin listing:

AUSTIN, GENE (Gene Lucas) ---
Charles Keene. Austin and George Reneau made Edison records as "The Blue Ridge Duo."

This article also makes reference to a much earlier listing (HOBBIES, May 1944) in the same series, i.e. "Favorite Pioneer Recording Artists", entitled "Performers who 'Doubled Up'". This was written by the same author, who at that time gave his name as Ulysses ("Jim") Walsh. In this early listing, Austin is shown with one pseudonym only:

AUSTIN, Gene --- Charles Keene

The above is partly correct: Gene Austin was born Eugene Lucas, but when his mother re-married he took his step-father's name, Austin. Also, Austin and George Reneau made Edison records as "The Blue Ridge Duo - Gene Austin and George Reneau".

Not mentioned in the above cited articles is that Gene Austin sang on many - but not all - of the George Reneau Vocalions of 1924-1925. This omission is the more remarkable since it was Jim Walsh himself who revealed the Austin-Reneau recordings in his interview with Austin, printed in the JOHNSON CITY PRESS (Johnson City, Tennessee) in April of 1939, and later re-printed in the HOBBIES in February of 1957.

Also omitted in the listings is that Austin appeared under the name "Bill Collins" (on one single record, Victor 20673).

Then how about Charles Keene being a pseudonym for Gene Austin?

When we first saw the name of Charles Keene in Jim Walsh's listing, we didn't know how to comment upon it, as neither of us had seen a record by Charles Keene, and we did not even know on what record label(s) that name could be found.

Then in a letter from Albert Kuechle of Newark, New Jersey, he told us that he had a number of Charles Keene records, and he also sent us relevant information on these. With that as a base, we have been able to work out what we think is a reasonably complete listing of the recordings by Charles Keene. The list is presented below.

Charles Keene

Charles Keene, vocal, with unknown accompaniment.

New York, c. September 16, 1926

6830 Lay Me Down To Sleep In Carolina
()

78s Banner 1850

Note: matrices 6828/9 are by Adrian Schubert's Salon Orchestra with vocal by Irving Kaufman (issued as by "Missouri Jazz Band"). Matrice 6831 is untraced, and 6832 is by Vernon Dalhart.

CHARLES KEENE / Tenor Solo / Piano acc. Peter De Rose

Charles Keene, vocal, acc. by Peter De Rose, piano.

New York, c. October 8, 1926

6868 Just A Little Longer
()

78s Banner 1874, Regal 8191

6869-1 Just A Bird's Eye View
Of My Old Kentucky Home
(Egan - Pasternacki - Whiting)

78s Banner 1874, Regal 8189-A

Note: matrices 6866/7 are by Adrian Schubert's Salon Orchestra with vocal by Irving Kaufman (issued as by "Imperial Dance Orchestra"). Matrices 6870/2 are by Adrian Schubert; vocalist, if any, is unknown.

as above.

New York, c. October 25, 1926

6900-2 WHILE I HAVE YOU
(Raymond - Wesley)

78s Banner 1898-B, Regal 8212-B

Note: matrice 6895 is by Adrian Schubert's Salon Orchestra, no vocal (issued as by "Imperial Dance Orchestra"). Matrices 6896/9 are untraced. Matrice 6901 is by Clyde Baxter.

as above.

6924-5 Precious
(Egan - Pasternacki - Whiting)

6925-5 Lazy River
(DeVoll - Manley - Mecum)

New York, c. November 7, 1926

78s Banner 18xx, Regal 8214-B

78s Banner 1896-B

Note: matrice 6920 is by Ferera & Paaluh. Matrices 6921/3 and 6926 are untraced. Matrice 6927 is by Rev. J.M. Gates.

Fox Trot, Vocal / Chorus Charles Keene // SAM LANIN'S DANCE ORCHESTRA

Red Nichols, tp / Hymie Faberman or Leo McConville, tp / Miff Mole or Tommy Dorsey, tb / 3 or 4 saxes, presumably 2 or 3 altos and one tenor, of the following: Dick Johnson, cl-as / Chuck Muller, cl-as / Alfie Evans, cl-as-bars / Jimmy Dorsey, cl-as / Andy Sannella, cl-as / Lucien Smith, cl-ts / Merle Johnston, cl-ts / 2 violins / Rube Bloom or Arthur Schutt, p / Tony Colucci or Harry Reser, bj / Joe Tarto, tuba / Vic Berton, d / Charles Keene, vo. New York, c. November 15, 1926

6939-2 THINKING OF YOU
(Pensando en ti)
(Donaldson - Ash)

78s Banner 1884-A, Broadway 1044,
Domino 3860, Oriole 777,
Puritan 11486, Regal 8198-A

6940-1,2 TAKE IN THE SUN, HANG OUT THE MOON
(Lewis - Young - Woods)

78s Banner 1886, Broadway 1049,
Domino 3855, Jewel 5051,
Oriole 779, Puritan 11491,
Regal 8205-A, Imperial 1763

6941-1,3 ANGEL EYES (vo ?)
()

78s Banner 1883, Bell 462,
Domino 3856, Regal 8202

Note: Broadway 1044 and Puritan 11486 as "John Dowe and his Orch., vocal John Dowe", Broadway 1049 and Puritan 11491 as "Ralph Sherman and his Orch.", Jewel 5051, Oriole 777 and Oriole 779 as "Billy James' Dance Orch.", and Bell 462 as "Fred Hall and his Orch."

Matrices 6936/8 are by Adrian Schubert's Salon Orch. with vocals by Irving Kaufman. Matrice 6942 is also by Adrian Schubert's Salon Orch.; vocalist on this recording is Billy Jones (issued as "Hollywood Dance Orch." or as "Imperial Dance Orch.).

References:

Carl Kendziora, Plaza 5000 Series. Record Research, issue 99, July 1969, p. 10.

Brian Rust, The American Dance Band Discography 1917-1942. Arlington House, New Rochelle, NY, 1975, pp. 1045 and 1592.

Bill Frase and Steve Abrams, Corrections and additions to The American Dance Band Discography 1917-1942. Record Research, issue 185/186, Oct. 1981, p. 23.

Ibid, issue 191/192, July 1982, p. 13.

By now we have had the opportunity to listen to a few of these Charles Keene recordings, and it is our opinion that Charles Keene does not sound anything like Gene Austin.

We have also made a rather thorough search for information in the contemporary press, at first the American VARIETY and BILLBOARD, but then also the British THE ERA, THE STAGE YEAR BOOK, THE EVENING NEWS, THE STAR, and others. Our search has revealed the following:

Friday, Aug. 27, 1926. Gene Austin sailed on the "Majestic" from New York, to arrive in London some 6 or 7 days later.

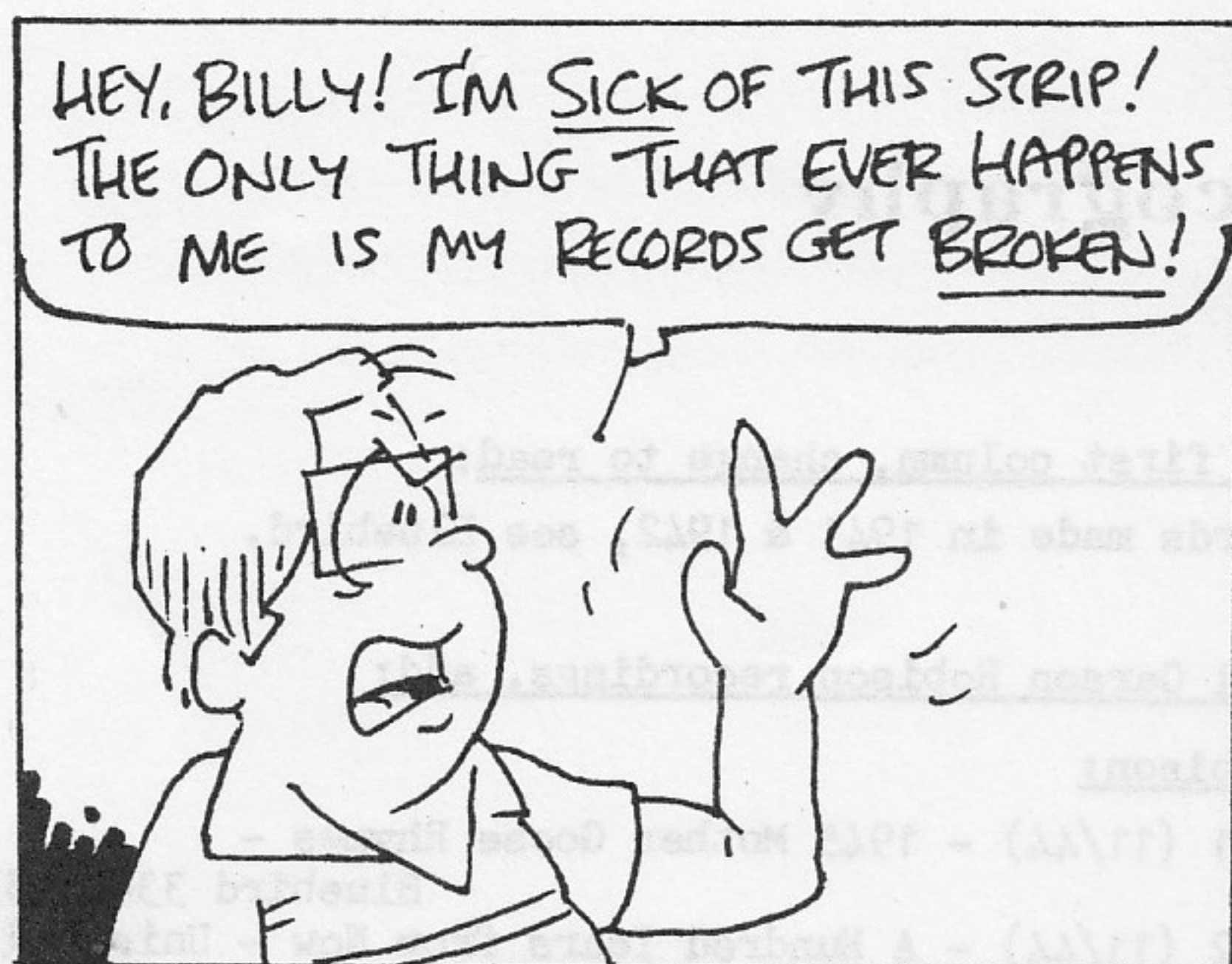
Monday, Sept. 6, 1926. Austin opened at the New Princes' Hotel and Restaurant, Piccadilly, in a show that also had the dancing team of Sid Tracey and Bessie Hay, singer Buddy Doyle, singer and dancer Dolly Day, singer (?) Peggy Hoover - all of which were Americans - and the Dayelma Ballet from Vienna.

In the evening of this same day, Gene Austin, billed as "America's Million Dollar Tenor", broadcasted between 11.10 and 11.20.

Austin is also reported to have appeared at the Florida and the Palm Beach clubs, the latter being under the same management as the New Princes', and situated in Hampton Court, south-west of the City of London.

Sunday, Oct. 3, 1926. This was the day for the last performances of the near all-American 6-act show at the New Princes'. The artists that followed were the American "Revellers", whos engagement lasted from Monday, Oct. 4 through Sunday, Oct. 31, 1926. Following the "Revellers", some of the artists from the September show (Tracey and Hay, Buddy Doyle, Peggy Hoover, but not Gene Austin) returned to the New Princes'.

Wednesday, Nov. 3, 1926. Mr. and Mrs. Gene Austin sailed per s.s. "Paris" to New York. (see column 2, next page)



5.



READ THE

ALL-NEW
Victrola
beginning in the NEXT issue of
The New Amberda
GRAPHIC

Club And Society News

After an interruption of nearly two years, the New England Society for the Preservation of Recorded Sound resumed meeting with a get-together on July 28th at the home of John and Bonnie Powers in South Harpswell, Maine. The meeting was made even more enjoyable because it was preceded by a pot-luck picnic in the late afternoon. The members present agreed the club should make every effort to continue meeting, perhaps on a bi-monthly or seasonal basis, and that the pot-luck picnic should become an annual event. No program was planned this time in order to give members a chance to visit with each other and get caught up on two years' worth of "finds." John Powers gave an impromptu talk and dem-

(cont. p. 7, col. 2)

Thursday, Nov. 11, 1926. Back in New York, Gene Austin recorded with the Nat Shilkret orchestra ("Some Day", issued on Victor 20336).

In conclusion: Charles Keene made a number of recordings for the Plaza Company in New York between c. Sept. 16 and c. Nov. 15, 1926. During approximately the same period, Gene Austin performed in London, having left New York on Aug. 27, and returned there more than two months later, on Nov. 9 or 10, 1926.

At the time of this writing, we don't know who Charles Keene was. He may have been a real person, but the name could as well have been a pseudonym for some other singer - but not a pseudonym for Gene Austin.

Acknowledgements. We wish to express our sincere gratitude to above mentioned Jim Hibbits and Albert Kuechle, and to Peter Machin, London, for their kind help. We also want to thank Los Angeles Public Library, Los Angeles, and the British Library - Newspaper Library at Colindale, London, for giving us access to their magazine and newspaper files.

Carson Robison Discography

part 12

Robert Olson has provided a tremendous amount of additional material to Bob Morritt's Carson Robison Discography. In order to make this series as complete as practical, we are beginning a series of additions to past installments before proceeding with the last section of the discography. We will present the additions in the order of the original installments. You may wish to transfer the data to the individual issues (in some cases, it will require using a separate sheet of paper).

Part 1 (Issue 29)

First section, add:

- 38150 - Montgomery Ward M-4053
 38744 (5/12/27) - The Heroes' Last Flight - Unissued
 40188 (10/18/27) - Old Plantation Melodies (with Adelyne Hood) - Unissued
 43599 - Montgomery Ward M-4053

Carson Robison and Frank Luther, add:

- 46614 - Montgomery Ward M-4479
 56778 - Montgomery Ward M-8305
 57946 (12/23/29) - Cross-Eyed Sue (take 1) - Unissued
 (note: take 2 was a Luther solo and was issued)
 62234 - Montgomery Ward M-4058 and M-4101 (note: M-4101 labeled "On the Red River Shore")
 62323 - Montgomery Ward M-3297 and M-4046
 69630 (5/20/31) - There Must Be a Bright Tomorrow - Unissued
 72230 (4/4/32) - When We Carved Our Hearts on the Old Oak Tree - Unissued

Robison and Luther (as Turney Brothers):

Eliminate this section; it is repeated in the next issue.

Robison and Luther (as Bud and Joe Billings), add:

- 49222 - Montgomery Ward M-4312
 50887 - Montgomery Ward M-1412 and M-4046
 50888 - Montgomery Ward M-8130
 53424 - Montgomery Ward M-8124
 70254 - Montgomery Ward M-4046

Part 2 (Issue 30)

First section, data for Dizzy Trio as follows:

- 30546 - May, 1924; issued on Victor 19421

Last section (Pseudonyms), add:

- 49212 - Montgomery Ward M-8212

Part 3 (Issue 32)

Carson Robison, add:

- 59130 - Montgomery Ward M-4313
 59131 - Montgomery Ward M-4313

Carson Robison and His Buckaroos; issue numbers should be added in order:

- | | |
|----------------------|-------------------|
| Mont. Ward M-4919 | Mont. Ward M-4918 |
| Mont. Ward M-4919 | Mont. Ward M-4916 |
| Mont. Ward M-4917 | Mont. Ward M-4916 |
| Mont. Ward M-4917 | Mont. Ward M-4918 |
| Mont. Ward M-4915 | Mont. Ward M-4915 |
| and Bluebird 33-0509 | |

(note: all Montgomery Wards as Carson Robison & His Pioneers; Bluebird as Carson Robison only)

Bottom of first column, change to read:

For records made in 1941 & 1942, see Bluebird.

Additional Carson Robison recordings, add:

Carson Robison:

- D4-AB-421 (11/44) - 1945 Mother Goose Rhymes - Bluebird 33-0518
 D4-AB-422 (11/44) - A Hundred Years from Now - Unissued
 D4-AB-423 (11/44) - There's No More Feudin' in the Mountains 20-1694
 D4-AB-424 (11/44) - That Dame I Left Behind Me - Bluebird 33-0518
 D5-AB-182 (4/45) - A Hundred Years from Now 20-1694
 D5-AB-183 (4/45) - Hirohito's Letter to Hitler - 20-1665 and Bluebird 33-0526
 D5-AB-184 (4/45) - Hitler's Last Letter to Hirohito - 20-1665 and Bluebird 33-0526
 D5-AB-185 (4/45) - Why I'm in the Shape I'm In - Unissued
 D5-AB-186 (4/45) - The Charms of the City Ain't for Me Unissued

Carson Robison and His Pleasant Valley Boys:

- PD-6-1591 (1/46) - Solomon Levy 20-1831
 PD-6-1592 (1/46) - Golden Slippers 20-1833
 PD-6-1593 (1/46) - Jingle Bells 20-1832
 PD-6-1594 (1/46) - Paddy Dear 20-1832
 PD-6-1595 (1/46) - Spanish Cavallero 20-1830
 PD-6-1596 (1/46) - Turkey in the Straw 20-1833
 PD-6-1597 (1/46) - She'll Be Comin' 'Round the Mountain 20-1831
 PD-6-1598 (1/46) - Irish Washerwoman (no calls) 20-1830
 (All issued in Victor Square Dance Album P-155; Lawrence Loy, caller)

Broadcast Twelve:

Eliminate, as these are covered in more detail in the next issue.

Bluebird; matrix numbers should be added in order:

- | | |
|-----------------|---------------|
| 38151 (3/9/27) | 071721 (1/42) |
| 46613 (7/26/28) | 071720 (1/42) |
| 068496 (12/41) | 073839 (4/42) |
| 068499 (12/41) | 073837 (4/42) |
| 068498 (12/41) | 073838 (4/42) |
| 068497 (12/41) | 073836 (4/42) |
| 071718 (1/42) | 075429 (7/42) |
| 071719 (1/42) | 075430 (7/42) |

- D4-AB-424 (11/44) - That Dame I Left Behind Me
 D4-AB-421 (11/44) - 1945 Mother Goose Rhymes

Additional Bluebird recordings, add:

Carson Robison and His Buckaroos:

- 102243 (6/36) - Ramblin' Cowboy (issued as just Carson Robison) 33-0509
 062723 (2/41) - So I Joined the Navy B-8681
 062724 (2/41) - Naw, I Don't Wanta Be Rich B-8712
 062725 (2/41) - Goin' Back to Texas B-8712
 062726 (2/41) - Sleepy Rio Grande - Waltz B-8681

Carson Robison:

- 075427 (7/42) - I'm a Prisoner of War Unissued

075428 (7/42) - Just Wait and See 33-0509
 D5-AB-183 (4/45) - Hirohito's Letter to Hitler 33-0526
 D5-AB-184 (4/45) - Hitler's Last Letter to
 Hirohito 33-0526

Brunswick, add matrix nos., etc., in order:

33294 (6/30)
 33295 (6/30)
 3244-46 (control 19611-13)(6/26)
 3241-43 (control 19608-10)(6/26)
 23448-50 (6/27) Add Polk 9074
 23451-53 (6/27) Add Polk 9074
 (Note: Melotone 12017 & Polk 9074 as Jones Bros.)
 25319-20 (11/27) Add Vocalion 5213
 25323-24 (control 7111-12)(11/27) Add Vocalion 5214
 25321-22 (control 7109-10)(11/27) Add Vocalion 5213
 4674-75 (control 22020-21)(3/27) Add Vocalion 5139
 4676-77 (control 22022-23)(3/27) Add Vocalion 5145
 22241-42 (3/27) (Robison given no credit in label)

page 12:

24213-16 (8/27) Add Vocalion 5173
 25316-18 (11/27) Add Vocalion 5214
 28036 (8/28) Add Brunswick 262
 28037 (8/28) Add Brunswick 262
 28929 (12/28)
 28928 (12/28)
 29475 (4/29) Add Supertone 2062
 29474 (4/29) Add Supertone 2062
 31285 (11/29)
 31286 (11/29)

Note: 4-digit matrix numbers were intended for Vocalion;
 5-digits for Brunswick. Matrices were sometimes assigned
 "control" numbers when a matrix originating with one la-
 bel was also used on the other.

Additional Brunswick, etc., recordings, add:

Roy Smeck (Octachorda) and Carson Robison (Guitar):

2903-04 (5/26) - Tough Pickin' Voc. 5135 & 15338
 3238-40 (6/26) - Twilight Echoes Voc. 5135 & 15338

Carson Robison and Buell Kazee:

26078 (1/28) - Red Wing 210 & 3852
 26077 (1/28) - Snow Deer 210 & 3852
 (Note: Robison given label credit as Sookie Hobbs)

Frank Luther and Carson Robison, add:

27778 (6/28) - In the Hills of Old Kentucky Unissued
 27779 (6/28) - The Little Green Valley
 Melotone 12179, Polk 9062
 27780 (6/28) - Drifting Down the Trail of Dreams
 Melotone 12179, Polk 9062
 (Note: Melotone 12179 & Polk 9062 as Jones Bros.)
 29290 (2/29) - My Tennessee Mountain Home
 297, Supertone 2053
 29291 (2/29) - Wednesday Night Waltz 297
 29379 (3/29) - The Dance at Jones' Place
 4334, Supertone 2066
 29380 (3/29) - Open Up Dem Pearly Gates for Me
 4334, Supertone 2067
 31764 (1/30) - Went to See My Gal Last Night
 405, Supertone 2048
 31765 (1/30) - Why Did I Get Married 405, Supt. 2048
 32069 (2/30) - His Old Cornet 412
 32070 (2/30) - Smoky Mountain Bill 412
 33245 (6/30) - Carry Me Back to the Mountains 476
 33246 (6/30) - Leave the Purty Gals Alone 450
 33247 (6/30) - Oklahoma Charlie 450
 34788 (9/30) - My Heart is Where the Mohawk Flows
 Tonight 478
 34789 (9/30) - Sleepy Hollow 478
 34790 (9/30) - You're Still My Valentine 476

36241 (2/31) - Tell Mother I'll Be There
 Melotone 12141, Polk 9014
 (Note: Melotone 12141 & Polk 9014 as Jones Bros.)
 36716 (5/31) - Abraham 536
 36717 (5/31) - I'm Getting Ready to Go 536
 37273 (10/31) - Silvery Arizona Moon
 Voc. 5477, Mel. 12278, Polk 9087
 37274 (10/31) - In the Cumberland Mountains (as Carson
 Robison Trio) Melotone 12289, Polk 9091
 37325 (10/31) - Missouri Valley Mel. 12289, Polk 9091
 37326-27 (10/31) - Twenty-One Years
 Voc. 5477, Mel. 12278, Polk 9087

onstration on his forthcoming venture into the piano
 roll business. The next meeting will be in St. Johns-
 bury sometime in October, but a date hasn't been set
 yet.

Additional items of interest to collectors at last
 spring's conference of the Association for Recorded
 Sound Collections were:

- The first results of the Association's ten-year,
 million dollar-plus project to make available to the
 public a single, comprehensive catalog of all the rec-
 ords found in the world's principal collections were
 unveiled to members. The first portion of the project,
 which covers only 78 r.p.m. recordings in the five
 largest U.S. archives, runs to some 329,000 pages plus
 946 reels of microfilm containing photographs of the
 actual records. Approximately 615,000 of the early
 discs are listed and indexed six ways. The entire
 listing should soon be accessible via a national com-
 puter network. The listing is known as the Rigler &
 Deutsch Record Index, after the private philanthropists
 who provided principal funding.

- A Northern California Chapter of ARSC, headquar-
 tered in San Francisco, was formally admitted into the
 association.

- A research grant of \$250 was awarded to David
 Robinson, Jr., for his work on the bass saxophone on
 record. The award is part of ARSC's ongoing grants
 program to support discographical research.

- Also announced were the dates and location of the
 next ARSC Conference, which will be held June 20-23,
 1985, at San Francisco State University.

Readers interested in learning more about the Associa-
 tion can contact Tom Owen, Executive Director, P.O. Box
 3054, Linden, NJ 07036.

Reports coming in indicate that the Michigan Antique
 Phonograph Society's "Phonovention-84", held this past
 August in Clare, was a great success - to say the least!
 In their recent newsletter, Duane Wilkie writes, "Many
 superb displays were set up for viewing by MAPS members
 and the public. Music boxes, Victor phonographs, 'Amos
 'N' Andy', 'Dreams of Long Ago', phonograph dolls, rec-
 ord label displays, cylinder records, and all kinds of
 Edison memorabilia, plus many others were shown...The
 flea market portion of Phonovention reported brisk
 sales, with many items changing hands. There were many
 unusual articles, phonos, and records galore for anyone
 who wanted to add to their collection...Rev. John Petty,
 our banquet speaker, with the assistance of Dave Hill,
 kept the audience enthralled with his slide presentation
 of Cal Stewart, our 'Uncle Josh'." In addition to the
 special events mentioned by Mr. Wilkie, the Phonoven-
 tion featured several mini-workshops on such topics as
 repairing reproducers and the cleaning and polishing of
 horns. Bessie Seiter reported that the event drew par-
 ticipants from ten states (perhaps it was Bessie and
 her husband's rendition of the Ada Jones and Len Spen-
 cer classic "Peaches and Cream" which attracted them
 from both coasts!). Readers interested in learning
 more about the society can write: John Whitacre, 2609
 Devonshire, Lansing, MI 48910.

SONG OF MY HEART

WORDS BY ~
JOHN STEEL

MUSIC BY ~
JERRY JARNAGIN



Featured By
JOHN STEEL



JOE MITTENTHAL INC.
1591 BROADWAY NEW YORK

JOHN STEEL, Ziegfeld Tenor

by George Creegan

While researching/auditioning material for the Ziegfeld Crest Cassette issue, we became interested in the bright tenor voice of John Steel, Victor recording artist who starred in the Ziegfeld Follies editions of 1919 and 1920, and later the Music Box Revues of 1922-23 and 1923-24. His voice and style were so interesting that we decided to find additional information on Mr. Steel. This proved to be difficult to say the least.

Victor record catalogues and supplements of the period produced listings of his brief disc output, while a visit to the New York Public Library at Lincoln Center provided a few news clippings which helped produce our outline below:

"Debonair John Steel came from a choir loft to star before the footlights," begins an undated newspaper article about 1920. "It was to be expected that

a man with such a magnificent voice should not sing for a very long period in the obscurity of a choir, for critics say there are few tenors who have the quality and range comparable with his. Nevertheless, the fashionable Fifth Ave. Church in New York, of which he was a soloist, attracted more attention because of its choir than for any other reason. Therefore, the Church stewards, realizing the asset they had in Mr. Steel, managed to make his recompense so attractive that offers which ordinarily would have turned the head of a choir singer left no impression whatsoever upon John Steel.



John Steel

"Among the eminent people who came to the church to hear the much discussed tenor was Mary Garden, who immediately made an offer to have Mr. Steel join the Chicago Opera Company. He, however, did not consider it advisable to go into opera without first having had other stage experience, and therefore declined. But the rewards of the stage are so much greater than those of the choir, he was finally persuaded to adopt the profession that so aggressively beckoned for him.

"Florenz Ziegfeld succeeded in topping all the other offers and thereby secured the services of Mr. Steel who was practically starred in the last edition of the 'Follies'."

Steel also appeared on the Keith Circuit at the Palace Theatre in New York and the Davis Theatre in Pittsburgh.

Another undated news article, circa 1920, states that "Gene Buck discovered and contracted John Steel after hearing him entertain at the Lamb's Club in N.Y.C. where Steel sang in the uniform he had donned when he went overseas to sing in the entertainment huts and in the trenches of the World War. Mr. Buck became Mr. Steel's personal manager."

Mr. Steel was, at the time of this article, 25 years old; it stated he studied in the United States with Robert Hoesa and in Paris with Jean De Reszke and that he was a singer for the phonograph records and that Mr. Buck was, at the time, writing a book of musical comedy (probably for Ziegfeld) in which Steel would be starred.

At left, the cover for John Steel's own composition, "Song of My Heart." While Victor may have recorded it, it was never released and the tune faded into obscurity.



John Steel as a slave of the wheel

On June 3rd, 1921, a newspaper reported that the wife of the popular Follies tenor asked for separation and alimony. It was a rather unpleasant divorce proceeding and certainly didn't help his career. At the height of his popularity in Ziegfeld's Follies, Steel drew \$3500 a week, but in 1938 the papers reported him listed as bankrupt.

John Steel died June 25th, 1971, and his obituary was carried only in the showbiz magazine VARIETY on July 7th: "John Steel, 71 (probably closer to 75), tenor star of many Ziegfeld Follies editions died June 25th in New York's Roosevelt Hospital. As juvenile lead in several glorified beauty parades, he was endowed with several notable ballads by Louis Hirsch, Gene Buck, Dave Stampfer, Irving Berlin, et al; in the 1919 Follies Berlin wrote 'A Pretty Girl is Like a Melody' for Steel, which became a standard." Steel, VARIETY stated, had lived in the Hotel Woodward, Broadway and 55th St. with his wife, dancer Jeanette Hackett, who survived him. Both were active in the Ziegfeld Club which is dedicated to helping former "Follies" girls.

All Victor catalogues from 1919-1927 were reviewed, and all the Steel recordings found are listed below; all 22 were issued on the regular 10" black label acoustic series. My thanks to Wilfred Graham for double checking his Victor catalogues for me (he used to work for RCA Victor). Thanks also to George Blacker who reported the two 12" Canadian "His Master's Voice" recordings

Recordings of John Steel, Tenor

10" Victor recordings of Steel, issued between 1919 and 1924. #14 was still in the Victor catalogue as late as 1927.

1. 18551 Girl of My Heart/A Rose, A Kiss, and You
2. 18588 A Pretty Girl is Like a Melody/Tulip Time
3. 18606 Dear Heart/(Henry Burr)
4. 18611 The Hand That Rocked My Cradle Rules My Heart/My Baby's Arms
5. 18623 Give Me a Smile and a Kiss/(Chas. Harrison)
6. 18635 While Others Are Building Castles in the Air/(Vernon Dalhart)
7. 18676 Love Nest/(Henry Burr)
8. 18687 Girl of My Dreams/Tell Me, Little Gypsy
9. 18695 The Love Boat/Whispering
10. 18724 Rose of My Heart/When I Looked In Your Wonderful Eyes
11. 18813 Sally, Won't You Come Back/Bring Back My Blushing Rose
12. 18828 If You Only Knew/Say It with Music
13. 18836 Rose of My Soul/Whisper to Me in the Starlight
14. 18844 The World is Waiting for the Sunrise/I'll Forget You
15. 18934 Only a Smile (Chas. Harrison)
16. 18990 Lady of the Evening/Will She Come from the East?
17. 19015 November Rose/(Henry Burr)
18. 19053 Out Where the Blue Begins/(Henry Burr)
19. 19089 Just an Old Love Song/When the Gold Turns to Gray
20. 19131 My Pal/(Henry Burr)
21. 19219 Little Butterfly/An Orange Grove in California
22. 19232 Song of Songs/Take This Little Rosebud

12" Canadian "His Master's Voice" recordings. Probably issued prior to his U.S. Victors:

23. 235000 Roses/Someday I'll Come
24. 235001 Nirvana/Thora

IN REVIEW

Two discographical surprises from abroad have recently come to our attention.

The first is Arthur Badrock's English Pathe-Perfect - a catalogue and history of the British counterpart of the American Perfect label. The English label, which had a life of just over a year (Dec., 1927 to Dec., 1928), regularly issued a mixture of American and British selections with a handful of French recordings thrown in for good measure. Recordings from the American source run the gamut from the orchestras of Sam Lanin and Willard Robison to the vocal efforts of Jones & Hare and Dalhart & Robison. Mr. Badrock gives all known discographical data for each issue including original label of issue when applicable. (Eventually English Perfect included material which had not previously been issued under other labels.)

Unlike the U.S. version, we learn that English Perfects are relatively uncommon. An interesting observation is that while American record buyers were never informed of the relationship between Pathe and Perfect, the British label included both names! An additional difference, of great help to discographers, is that English Perfects proudly proclaim their matrix numbers right on the labels.

The booklet is first in a series of discographies to be published by EMI, the huge successor to the British HMV and Columbia companies. It is curious that this world-wide conglomerate inaugurated its series with such an obscure label.

The book measures 8 x 8, has 32 pages on glossy paper, and is a worthwhile acquisition on either side of the Atlantic. It is available at £2.20 per copy plus 25p postage from EMI Music Archives, 1-3 Uxbridge Road, Hayes, Middlesex UB4 0SY, England. Larger banks can undoubtedly assist U.S. customers with current currency conversion.

* * *

If I told you I had Skivsamlaren, you might back away thinking I had some communicable disease; or you might try spelling it backwards to see what I was really talking about. Well, don't fear - Skivsamlaren is Swedish for "The Record Collector"! That's the title of a magazine published by Tor Magnusson, which is normally published in Swedish. His issue number 15, however, is an exception; the entire 82-pages are devoted to the recordings and music of Gene Austin and is printed in English.

The bulk of the issue is a Gene Austin discography, beginning with his first Vocalions in 1924 and concluding 43 years later with a final unpublished stereo recording session. The discography includes all pertinent data about all known Gene Austin recordings and is embellished with anecdotes from various sources, label illustrations, photos, etc. Aside from the familiar records from Austin's heyday, we find obscure issues, including some on his own "Austin" label. In his discography, Dr. Magnusson even includes radio transcriptions. And would you have guessed that there are over a dozen versions of Gene Austin singing "My Blue Heaven" on record?

Following the main body, there is a filmography

(did you know that Austin appeared in some Mae West films?), a list of radio and television appearances, lists of relevant sheet music (including songs written by Austin, songs published by him, and sheet music with Austin on the cover), a song title index, and finally a record label index. Undoubtedly the weakest section here is that of radio appearances, as only partial information was available to the compiler.

Skivsamlaren #15 is the culmination of 20 years of work on Dr. Magnusson's part, and it is amazing how much data he has been able to assemble in a country so many miles away. Copies may be ordered at \$6.00 postpaid by writing: Tor Magnusson, P. O. Box 25065, S-400 31 Göteborg, Sweden.

-- Martin Bryan

Skivsamlaren

HERE & THERE

This year's auction season brought a flyer for a local country auction which included the following: "Columbia GranFornia oak up right crank." We assumed the auctioneer was describing some type of phonograph, as records were included...

Henry Burr Music Co.

Allen Debus recently made a surprising discovery in the pages of the New York Dramatic Mirror: Henry Burr was briefly involved in the music publishing business. Allen found only two references to the short-lived enterprise and states he has never seen any of its published songs. To the best of our knowledge, this information has never before surfaced, and we quote the two items:

Henry Burr, after having recorded over a thousand popular songs for the various phonograph companies, as well as having made his name a household word throughout the country, has gone into the music publishing business with Lieutenant Gitz-Rice. Burr and his partner are conducting business in a handsome suite of rooms at 1604 Broadway. Now it takes nerve to go into the music business, and good songs to make a success of it. Burr and Gitz-Rice, however, possess both, plus the necessary coin to push their catalog.

Henry Burr wasn't always a prominent phonograph singer. When he broke into the singing game he and another fellow used to make their headquarters in an undertaker's place, where they were hired from time to time to sing at funerals. Business wasn't good with them unless many persons saw fit to cash in, which gave Burr and his friend a chance to cash in and live. The other birds had to die to let Burr and his friend live. Nice game, wasn't it?

But to get back to the regular business-- Burr appears to have two big numbers in "I Think I'll Wait 'Till They All Come Home" and "Some-time Will Be Love Time." (early 1919)

The Henry Burr Music Corporation has just issued a new number by Jack Mahoney, called "That Long, Long Trail is Getting Shorter," which Mr. Burr thinks will be even a bigger hit than any other trail song that has been before the public. (March 1, 1919)

Neglected Edison Diamond Disc Artists

Guido Ciccolini

by D. E. Ferrara

The Edison Company was in need of an Italian tenor to give needed strength to the operatic section of the Edison catalog. It was difficult to obtain talent from the Metropolitan Opera Company. Edison's major competitor, and competitor of all phonograph companies, the Victor Talking Machine Company, had signed special contracts with the Metropolitan and had the first option of obtaining the exclusive recording services of any artist under contract and included the "exclusive recording contracts of the world's greatest tenor, Enrico Caruso." Nevertheless, the Edison talent scouts in late 1915 obtained the services of a young tenor with an interesting Italianish name, Guido Ciccolini. The company prospered because of the exclusive recording contract.

Guido Ciccolini was born at Rome in 1885. He studied voice with the venerable baritone, Antonio Coto-gni, and made his operatic debut in 1907 as Alfredo in La Traviata. Ciccolini traveled throughout Belgium, France, and Holland. He made guest appearances in Ireland and England. He appeared in 1911 with the Melba-Williamson Opera Company which traveled throughout Australia. John Hetherington, in his definitive biography Melba (Farrar, Straus Co., New York, 1968), makes an interesting observation regarding Guido Ciccolini's services with the company:

One night when his (John McCormack's) voice was troubling him and she (Melba) and Williamson had refused to soothe him with an extra hundred pounds, she sang Boheme with a second-string lyric tenor, Guido Ciccolini as her Rodolfo; Ciccolini had a pleasant voice but sang only fairly well; for one thing his sense of tempo was sketchy and whenever Melba found an excuse to do so, she would embrace him and keep him in time by tapping on his back. After the final curtain, Ciccolini gallantly bowed to her and said, "Madame, you still sing beautiful!" She might have passed over it, if he had omitted the word "still," but at fifty, she could not accept the implication. She gave the tactless Ciccolini one withering look, then turned on her heel and strode away. Finding the operatic heights beyond him, Ciccolini turned to vaudeville, and some years later, electric lights blazing in front of the Palace Theatre, New York, proclaimed him to be, on Melba's authority, the greatest living tenor. She would have fumed to know that he of all people had appointed her his fairy godmother.

Ciccolini sang in the Italian premiere of I Quattro Rusteghi, an operetta by Adolfa Galloni, in 1914, at the Teatro Lirico. He sang with the Havana Opera Company in 1915. The artist made his American operatic debut with the Chicago Opera Company as Alfredo in La Traviata on November 18, 1918, with Amelita Galli-Curci and Riccardo Stracciari. During the 1918-1919 season, his only season with the opera company, Ciccolini sang the following roles: Almaviva on December 16, 1918, in Il Barbiere di Siviglia (Rossini) with Galli-Curci, Stracciari, and Vittorio Arimondi; Rodolfo on December 28 in La Boheme (Puccini), with Anna Fitziu and Giacomo Rimini; and finally, the Duke on January

13, 1919, in Rigoletto (Verdi) with Florence Macbeth, Julia Claussen, Stracciari, and Arimondi. Of his role in La Traviata, Henry Lahee, in The Grand Opera Singers of To-day (The Page Co., Boston, 1922 New Revised Edition), said:

There was a plentiful supply of tenors. Guido Ciccolini, a boyishly handsome young man with a lovely, fresh, glowing voice and an engaging manner, sang the role of Alfred in an entirely romantic, manly and winsome manner. He came from the Costanzi Theatre. (p. 520)

He continued on to vaudeville and operetta and retired from the stage in 1930. One interesting aspect of his career, Guido Ciccolini sang at the funeral mass of his friend, Rudolph Valentino, at St. Malachy's Catholic Church, New York, on August 31, 1926.

In 1959, Guido Ciccolini was a guest of honor at the New York Public Library. A special program was devoted to his career as a contemporary of Amelita Galli-Curci, Dame Nellie Melba, and Enrico Caruso. A series of Edison recordings of the artist were played on the special occasion. Guido Ciccolini died on May 11, 1963 in Neptune, New Jersey.

The Recording Career

Guido Ciccolini made a few recordings for H.M.V. in Europe. These recordings are extremely rare today (three sides from Cavalleria Rusticana were imported and issued as blue label Victor; several editions of The Victor Book of the Opera misspelled his name as "Coccolini" for one of them!).

His first appearance before the Edison recording horn took place on June 17, 1915; however, he recorded for several months before signing an exclusive contract on December 27, 1916. The original contract expired on December 27, 1921; yet, the company dropped his services after August 2, 1920. Ciccolini appeared in at least one Tone Test recital. Files show that Edison no. 82131, La Tosca: Recondita armonia, was utilized for such a recital. Files also show that Ciccolini was paid a royalty on most of his Edison Diamond Discs after September 13, 1916, even though his exclusive contract did not officially begin until December.



*Guido Ciccolini.
Tenor*

Ciccolini had the distinction of appearing on the highest numbered and most expensive Diamond Disc in the catalog. The famous Rigoletto Quartet, including Alice Verlet, Merle Alcock, and Arthur Middleton, was issued as Edison no. 84001 and at one time was priced at \$4.25; during the war years it may even have been more. On the reverse, Harry Humphrey tells us:

Guido Ciccolini is rapidly becoming acknowledged

the world over as one of the greatest Italian operatic tenors. Nothing can stop him from attaining that very pinnacle of fame.

Edison apparently had hopes of Ciccolini rivaling the likes of Enrico Caruso, as blurbs such as the following appeared all through their advertising:

Guido Ciccolini will soon be acclaimed "the world's greatest tenor." Indeed, some say he is that already. His success recently in America has been tremendous.

The Edison recordings of Guido Ciccolini reveal a pleasant enough lyric tenor with a marked vibrato, excessive forcing of certain notes, imitating Caruso, and heavy Italian mannerisms of rolling r's, heavy breathing, and exaggerated sobs; all of these attitudes were extremely popular at the time. Ciccolini recorded 34 recordings divided into the following: 10 arias, 8 Italian songs, 1 song in French, 2 ensembles, 6 duets, and 7 unpublished recordings (including 4 arias, 1 ensemble, and 2 duets).

There is a strange case of mis-casting in the Ciccolini discography. Julia Heinrich, soprano, recorded the duet, Ai Nostri Monti (Home to Our Mountains), from Il Trovatore, with Guido Ciccolini on July 7, 1915. The duet has always been traditionally sung on stage and

in the recording studio by a contralto and a tenor!

There are numerous alternate takes and the master files show that certain selections were "made over" beyond the standardized three accepted/published takes. They will be marked in the discography with an asterisk.

Special thanks is given, as always, to Mrs. Leah Burt, Music Archives, Edison National Historic Site, West Orange, New Jersey, in supplying needed information from the master files regarding the complete discography.

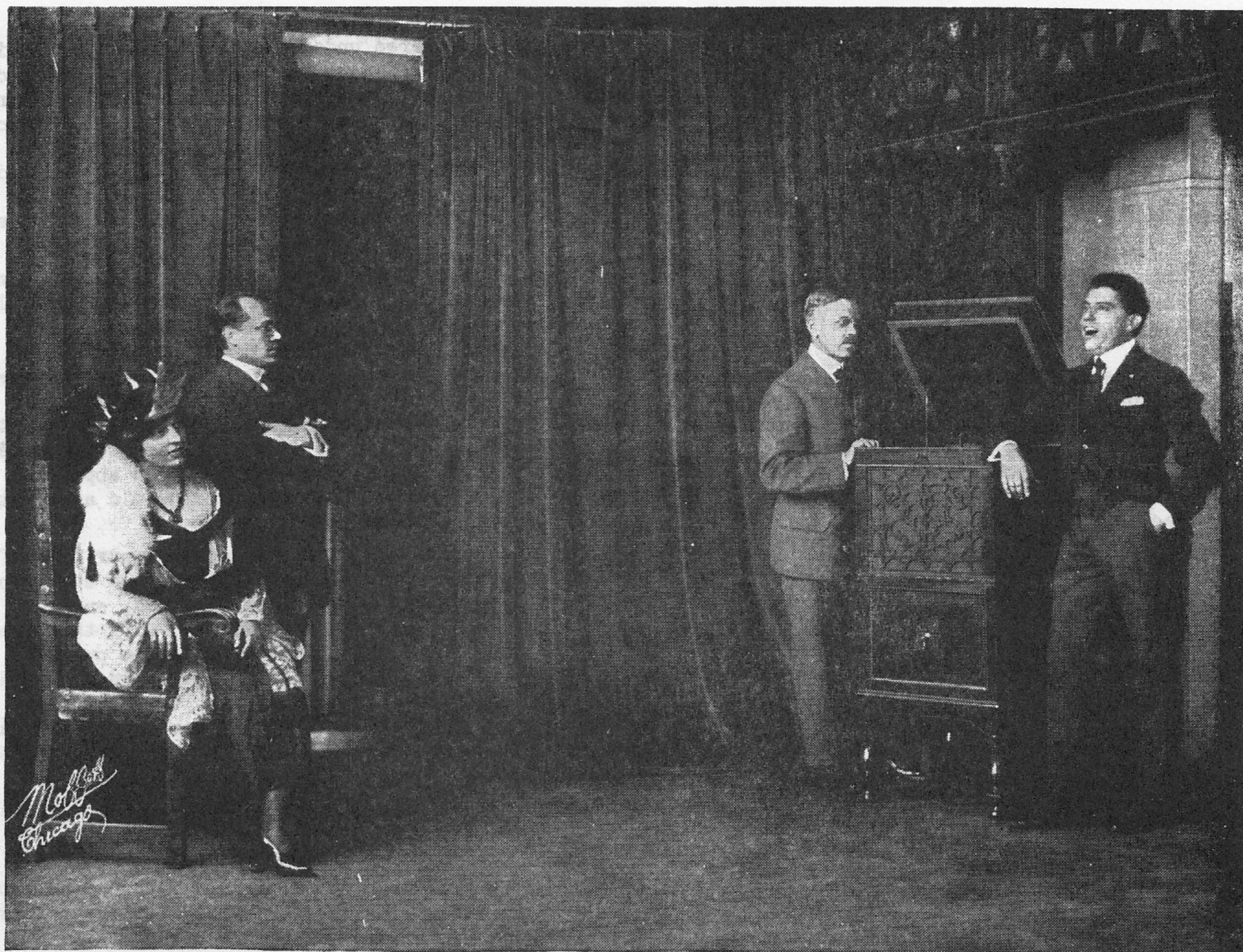


GUIDO CICCOLINI

Edison Recordings of
Guido Ciccolini

<u>Matrix</u> <u>no.</u>	<u>Title</u>	<u>Recording</u> <u>Date</u>	<u>Diamond</u> <u>Disc</u>	<u>Cylinder</u>
3882	La Traviata: Parigi o cara, w. <u>Alice Verlet</u> , Soprano	6-16-15	82537	
3943	Il Trovatore: Ai nostri monti, w. <u>Julia Heinrich</u> , Soprano	7-07-15	82541	
3949	La Boheme: O soave fanciulla, w. <u>Alice Verlet</u> , Soprano	7-09-15	Unpublished	<u>Hold</u>
3962	Carmen: Parle-moi de ma mere, w. <u>Julia Heinrich</u> , Soprano	7-13-15	Unpublished	<u>Reject</u>
4063	Carmen: Flower Song (in Italian) (<u>passed</u> 9-25-16) M.O.	8-23-15	82156	
4989*	Pagliacci: Vesti la giubba (<u>passed</u> 3-19-17) M.O.	9-13-16	82119	28253
5029	Carme (de Curtis)	9-29-16	83068	28263
5050	Tosca: E lucevan le stelle	10-06-16	82118	28276
4996*	Mamma mia, che vo'sape (Nutile)	9-15-16	83068	28268
5177	Boheme: O Mimi, tu piu, w. <u>Arthur Middleton</u> , Bass-Baritone	11-27-16	83069	
5183	Tosca: Recondita harmonia (Tone Test)	11-29-16	82131	
5189	Marchiare (Tosti)	12-04-16	82552	
5245	Butterfly: Ve loi dissi, w. <u>Thomas Chalmers</u> , Baritone	12-28-16	83038	
5316	Gioconda: Cielo e mar (Take A- <u>Hold</u> ; Take C- <u>Passed</u>)	1-24-17	Unpublished	
5332	Pescatori di perle: Del tempio, w. <u>Arthur Middleton</u> , Bass-Baritone	1-31-17	82203	
5428	O Sole Mio (di Capua) (<u>Reject</u> ; <u>Passed</u> 6-4-17) M.O.	3-05-17	83074	
5433	Favorita: Spirito gentil	3-07-17	82253	
5464	Elegie (Massenet) (In French)	3-21-17	83074	28282
5609	Lucia: Fra poco a me	6-08-17	82570	28273
5629	Rigoletto: Quartet (w. <u>Alice Verlet</u> , <u>Merle Alcock</u> , and <u>Arthur Middleton</u>) (Takes A, B, and D discarded)	6-18-17	84001	29006
5635	Butterfly: Amore o grillo, w. <u>Thomas Chalmers</u> , Baritone	6-20-17	82304	28278
5709	Faust: Trio, w. <u>Foistenay</u> (?), and <u>V. Lazzari</u>	7-25-17	Unpublished	<u>Reject</u>
5787	Lucia: Sextet, w. <u>Alice Verlet</u> , <u>Arthur Middleton</u> , <u>Henri Scott</u> , <u>Merle Alcock</u> , and <u>Charles Baroni</u>	9-14-17	82266	
6376	Manon: Le Reve (In French)	9-23-18	82556	
6393*	Aida: Celese Aida (<u>Hold</u> ; <u>Rejected</u> 2-4-21) M.O.	10-02-18	Unpublished	
6386*	Rigoletto: Questa o quella and La donna e mobile (<u>Hold</u> ;))	9-30-18	Unpublished	
6397	Luisa Miller: Quando le sere (<u>Passed</u>) M.O.	10-04-18	Unpublished	
6447	Boheme: Che gelida manina	11-06-18	82556	
6457	La Spagnola (di Chiara)	11-08-18	82167	29029
6619	Funiculi, funicula (Denza) (w. <u>girls chorus</u>)	2-13-19	82183	29032
6635	Trovatore: Ah, si ben mio	2-24-19	82200	
6641	Manon Lescaut: Donna non vidi mai	2-26-19	82210	
7427	Tarantella sincera (De Crescenzo)	6-28-20	82220	
7472	La Campana di San Giusto (Arona)	8-02-20	82304-1	

¹ This side is not listed in Vertical-Cut Cylinders and Discs by Victor Girard and Harold Barnes



CHICAGO OPERA STARS HEAR CICCOLINI TEST EDISON'S \$3,000,000.00 PHONOGRAPH

GUIDO CICCOLINI scored a great triumph as Alfredo in "Traviata" at the opening performance of the Chicago Opera season. Scarcely less happy than he, over his success, were Carolina Lazzari, leading contralto, and Virgilio Lazzari, the brilliant basso, of the world famed Chicago Opera Association. To them, on the following day, Ciccolini said: "Last night two thousand people heard me on the stage of the Auditorium. Every day two hundred thousand hear me on the New Edison. It is the same voice—listen and tell me if you observe even the slightest difference."

As shown in the photograph, Ciccolini stood

beside the New Edison and sang for his friends in comparison with its RE-CREATION of his voice. Their critical ears could discover no quality in Ciccolini's wonderful voice that was not also present in the RE-CREATION.

Similar tests have been made by thirty different artists before audiences aggregating two million people. The results of these astounding comparisons are described in the news columns of America's principal newspapers. May we send you the booklet "What the Critics Say"?

Mr. Edison spent more than three million dollars in research work to develop

The NEW EDISON

"The Phonograph with a Soul"

He did this so that you may have in your own home all the ear can give you of the art of the world's greatest artists. You owe it to the music loving side of your nature to hear this wonderful instrument.

Let us send you a complimentary copy of our musical magazine "Along Broadway."



THOMAS A. EDISON, INC., ORANGE, N. J.

National Geographic, Feb., 1919

The Basic Laws of Record Collecting

Being a Lighthearted and Whimsical Look at
the PERILS and PITFALLS of
Collecting and Doing Research

Having spent the last several years in the pursuit of obscure items long since discarded by the more rational members of society, I have found that along with a dwelling full of artifacts, I have acquired a unique perspective from which to view events. Therefore, I observed that my searches, and attempts to identify and catalog their results, seemed inevitably to fall into patterns, and I felt it worthwhile to codify the patterns and create laws with which to predict my successes and failures. These, then, are the basic laws of the hobby. Discofanatics who, like myself, have other collections, will find that a few changes in terminology will render most of the laws universal. At any rate...

First, the two all-encompassing and universal postulates:

1) The serious record collector may be identified by his budget, which divides his (or her, which will be assumed from here on) expenditures into two categories: necessities (records and related items); and frivolities (food, shelter, clothing, beer, previous debts, etc.). There are, in turn, two types of collectors: those who simply enjoy the music on the records, and the discographers, who regard the music as incidental and an aid to determine more important items, such as who made the record, when, who was present to play, which labels, numbers and identities it was issued as, and what brand of mustard was used for the salami sandwich the second glockenspielist brought for intermission.

2) Any attempt by the more logical and rational portion of society to comprehend record collecting is doomed to failure; the accumulation of ancient sound recordings and normality are mutually exclusive.

Second, the ten laws of record acquisition:

- 1) Regardless of the amount of time spent in searching for a particular record, or the rarity of that record, its purchase will immediately be followed by the discovery of additional copies selling for considerably less than the original purchase price.
- 2) Any accumulation of records offered for sale will consist of items falling into two categories: first, records of no interest whatsoever, and, second, duplicates of records already in your possession. Any records not in either category were purchased five minutes ago, probably by someone who will spend hours describing his latest find to you.
- 3) Out of any 100 offers received by you from parties wishing to dispose of accumulations of old records, 99 will consist of accumulations of postwar and pre-rock 'n' roll obscurities in conditions ranging from appalling to unplayable. The 100th will have been purchased by someone else.
- 4) The likelihood of finding any records of interest, or at general events any records at all, under circumstances involving difficulties of any kind will be in inverse proportion to the degree of difficulties encountered.

5) Any record acquired under the assumption that it is an undocumented performance by a significant artist or group, or is any other way of major interest, will inevitably be of no particular interest or value whatsoever. Conversely, any record not acquired under the assumption it is of no value will later be discovered to be of great significance. COROLLARY: Interesting titles denote uninteresting performances, and vice versa.

6) Any record, particularly if of great interest, purchased under circumstances which do not allow careful inspection or playing thereof, will have one or more audible defects, with the seriousness of the defects in direct proportion to your interest in, and the rarity of, that record. The defect will fall inevitably in that part of the record which is of greatest interest. COROLLARY: Those defects in a record which would appear to affect play will not; those which would appear to play through will not; and those which would appear to be serious will be inaudible.

7) Any record purchased without checking your files for previous purchase with the acquisition based solely on your having no memory of ever having owned, seen or heard that record, will be a duplicate, with the likelihood of same increasing directly with the purchase price. Any record whose purchase was not made, based on your memory of owning that record, will not only not be in your collection, but will never be seen again in equivalent or better condition for the same or less money.

8) Any given pseudonym will have designated a desired artist on every issue but one; the exception will be the record you just acquired.

9) Bidding on more than one copy of a record on one or more auction lists simultaneously will result in your winning (a) none, or (b) all of the copies.

10) The purchase of any record elsewhere on which an auction bid was submitted will immediately result in your having won the copy bid on, given that bid was significantly higher than the purchase price or that the auction copy was in worse condition.

Third, some immutable truths of discographical science:

- 1) Any source of discographical information whatsoever, primary or secondary, including the original files of the record company and the personal recollections of the participants, must be assumed to be fallible until otherwise verified and will then be fallible anyway.
- 2) Any assumption not absolutely and irrevocably verified will, immediately upon its presentation as fact or probable fact in any published discographic work, be finally and absolutely contradicted by previously unknown evidence.
- 3) Any discographic reference will contain information on every record or artist of a given category but one. That one will be the item which you are engaged in researching at the time.
- 4) Any statement ever made regarding a record, artist, or label, at any time in the past, regardless of its subsequent determination to be totally and completely false and impossible, will be accepted as truth and eternally quoted as such by a significant portion of interested parties.
- 5) Any discographical work, regardless of the gargantuan task attempted and untiring research completed, will be assumed by potential purchasers to be unsatisfactory on the grounds that it does not contain, with absolute accuracy, the full and complete details regarding every record ever issued or artist ever known which can be remotely related to the material covered in the work;

that it is not profusely illustrated in vivid color; that it is not bound in leather and decorated in gold; and that it sells for more than three dollars postpaid to any known settlement in the world. Further, a substantial portion of those reviewing the work will agree, at least in part, with these comments.

And, finally, a compendium of axioms which did not fit comfortably in any preceding categories:

- 1) Any statement made to a fellow collector regarding the rarity of any given record, artist or label will elicit a reply that the other party has somewhere between two and several dozen records of that description.
- 2) Any offer of records for sale will, out of any ten replies, produce four requests regarding incredibly obscure records or artists; two inquiries regarding any type of records not included in the records being sold; two calls from interested parties who promise to show up and then fail to appear after you stay on the premises all day; one call from someone who spends forty-five minutes reminiscing about old music and then admits he only plays LP's; and one call which will be followed up by a record buyer--who painstakingly looks through the entire accumulation and buys two records for \$1.25.
- 3) Any record, or any item in a file of discographic information, for which a physical search is being made, will inevitably turn out to be found at that point which is as far as possible from the starting point without being clearly visible from the opposite end; however, should any record, filing card, etc., be misfiled in a totally unexpected location, or inadvertent-

15.
ly missed during the search, that will be the item for which the search is being made.

4) The inaudibility of any change in the equipment used for playing your records is in direct proportion to the cost of the change. Should you encounter an exception to this law, that item will be unavailable whenever replacement or repair is required.

To the reader: Please note that there are many institutions and publications currently concerned with the collection and publication of this type of material. Since the thirsts of the author for fame, recognition and attention is exceeded only by his thirst for cold beer, which is known to be considerable, these laws may be placed in the hands of such, providing that full and appropriate credit is given to the author, the publisher, and possibly the author's cat. Any emolument or chilled ale will be welcomed with open arms and appalling cries of gaiety and happiness. Any attempt to disseminate these without appropriate credit, however, will be met with weeping, wailing and gnashing of teeth (or teething of Nashes, as appropriate) as well as threats of significant bodily harm and curses which cannot be repeated in civilized precincts. Comments, corrections, additions and encouragement are welcomed and may be left during office hours or conveyed by post.

The Famed Author,
STEVEN C. BARR

(Steve's address is 211 Pape Ave., Toronto, Ontario, M4M 2W2, Canada.)

FROM THE EDISON VAULT

Early Edison Disc Pressings
of September, 1912

Raymond R. Wile

In the preparation of the material for my book Edison Disc Recordings, a few experimental pressings were located that did not fit into any of the early series. At that time we had information derived from two pressings and scattered references in the Edison Disc Books. Since then a third pressing was obtained by Ben Tongue. Other examples of these rare records must exist, and it is my hope that other collectors may manage to add to our slender amount of information.

The copies owned by the Edison National Historic Site had been given to them by the family of a former Edison employee. One of these is a mis-match so that partial information is available on two numbers and full information concerning a third. The other Edison information appears in matrix reports contained in Disc Book No. 6 (130000.2).

The pressings themselves are slightly thinner than the Edison Discs as we know them and carry side designations and issue numbers in the label area. Dates at which matrices were approved and a note scratched into the surface of one of the copies at the Edison Site would indicate a pressing date of September, 1912. Once Edison decided to issue samples in a wide range of matchings the Company must have abandoned the idea of giving number and side designations on the record label faces and moved the issue numbers into the area on the edge of the records where they would be seen in the early filing drawers which were a part of initial commercial offering of disc machines.

I would be happy to receive any additional information at my home address: 195-28 37th Ave., Flushing, NY 11358.

Edison Preliminary Series Matchings

(Note: None of the following issue numbers appeared with these titles when Diamond Discs were eventually placed on the market.)

50001 - Miserere -- Trovatore	812	9/12?
Agnes Kimball, Harry Anthony & Chorus		
50002 -		
50003 -		
50004 -		
50005 -		
50006 -		
50007 -		
50008 - Sweet Genevieve	985	9/12?
Charles Hackett		
50009 -		
50010 - Bonnie Sweet Bessie	161	9/12?
Marie Narelle		
50011 - My Sambo	1061	9/12?
Arthur Collins		
82001A - Rondo Capriccioso	287	9/12
Albert Spalding, Violin		
82001B -		
82002A -		
82002B -		
82003A -		
82003B -		
82004A - Ständchen (Strauss) In German	731	9/12
Heinrich Knote, Tenor		
82004B - Fairest Rose Waltz	941	
Charles Daab, Xylophone		
82501A -		9/12
82501B - Semiramide -- Overture	966	
Orchestra		
82502A -		
82502B -		
82503A - Mattinata (Tosti) In Italian	719	9 or
Maria Labia, Soprano		
82503B - Danube Waves Waltz (Ivanovici)	665	10/12
Band		

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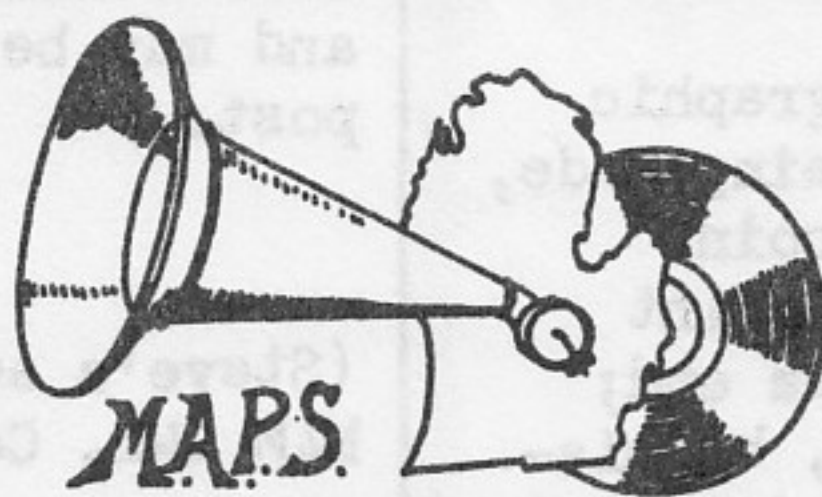
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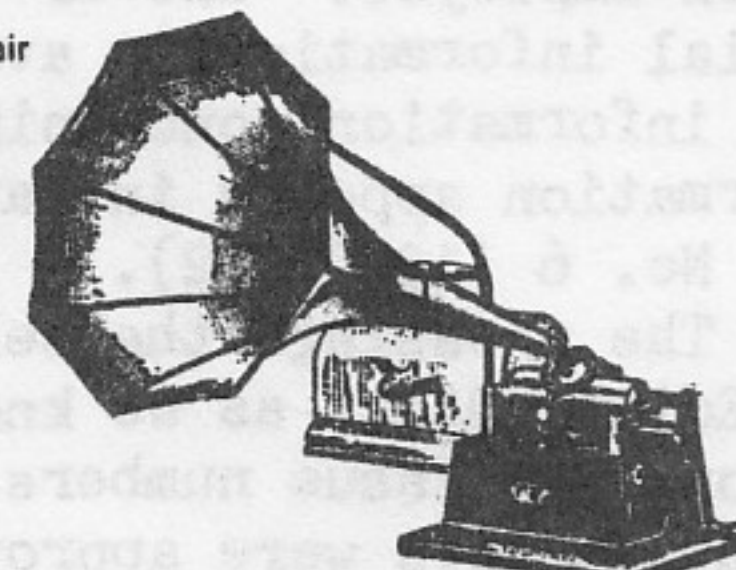
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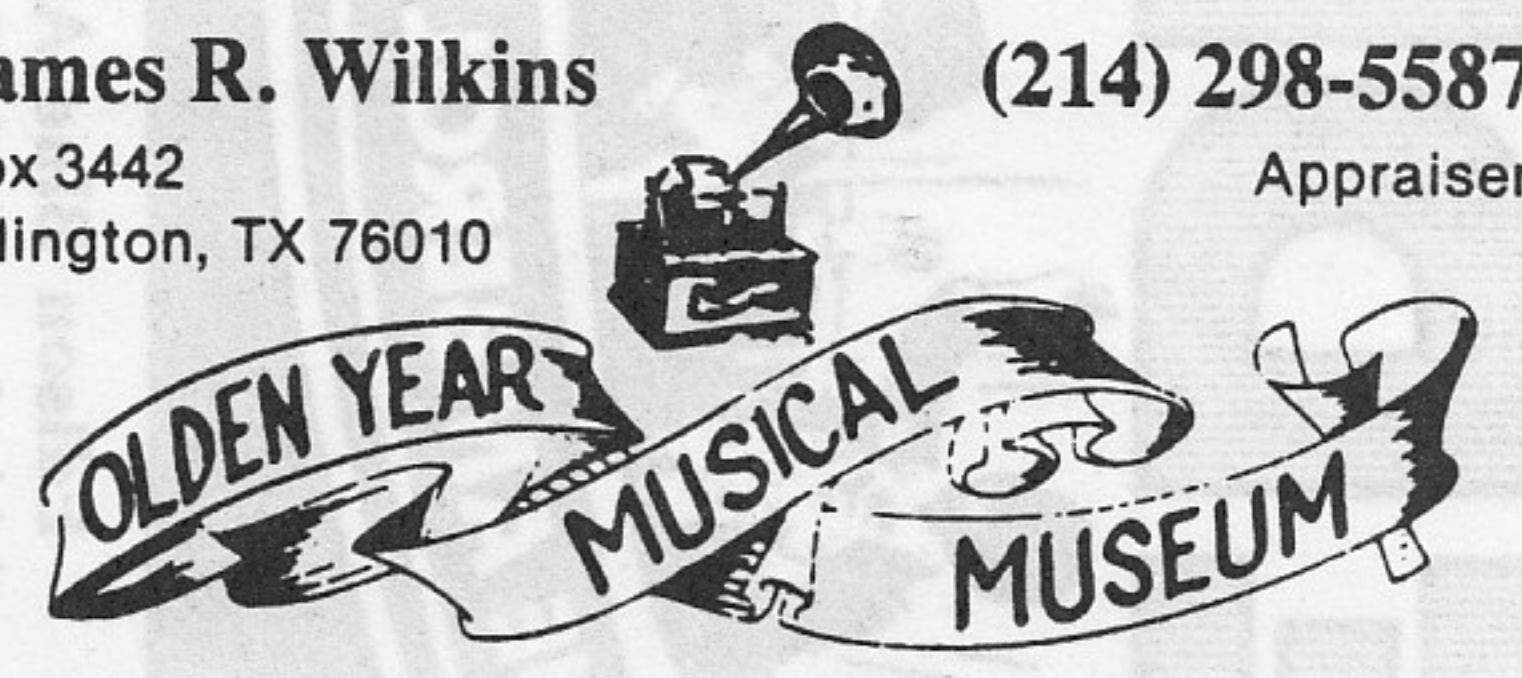
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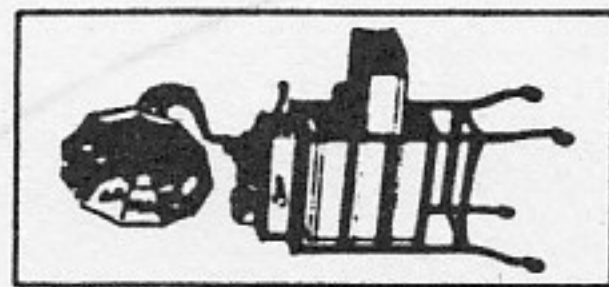
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"Highlights" of E.P.M. Vol. VIII, 1910

- | | | |
|--------|------------|--|
| No. 1 | January. | Record list—March
Photo of Marie Dressler
Columbia 2nd—Victor 3rd behind Edison
IA still in short supply
Model L reproducer first on Amberola 1A |
| No. 2 | February. | Record list—April
Mr. Edison winters in Florida
Sara Bernhardt records coming |
| No. 3 | March. | Record list—May
A false rumor nailed
"Special Hit" records introduced
Sophie Tucker, new talent |
| No. 4 | April. | Record list—June
Model L replaced by Model M
Combination attachment sale, A - K records
Amberola testimonials |
| No. 5 | May. | Record list—July
A South Pole record
"Casey Jones" a predicted hit
Photo of Wanamaker's showroom
A trip to South America |
| No. 6 | June. | Record list—August
About Triumph attachments
New Grand Opera talent—Jorn and Polese |
| No. 7 | July. | Record list—September
Premium Records D-1 - D-24
Phonograph description chart
Parts prices
New York City photo—Edison sign |
| No. 8 | August. | Record list—October
Wooden horn introduced
Model M reproducer replaces the Model L
Music Master Horn—an Edison product |
| No. 9 | September. | Record list—November
Amberola in wild mining country
New Model O reproducer on Triumphs and Idelias
Model C reproducer replaces Model A |
| No. 10 | October. | Record list—December
Pictures of four artists
Model O reproducer for Balmoral and Alva Phonographs |
| No. 11 | November. | Record list—January
Artist photos
Edison stock list
Change in Idelia Phonograph finish to maroon enamel
Music Master Horn a big hit |
| No. 12 | December. | Record list—February
First two color E.P.M.
Recording horns discontinued
New Amberola cabinet featured |

EPM Volume VIII, 1910 is priced at \$18.95 postpaid. The latest volume is but one in a series of reprints reaching back to 1902. Each volume gives today's collector a first-person look at what it was like to be an Edison dealer. Great new announcements have been made in No. 8 about advancements that took place during 1910. For example; Full information on----- The 24 Special Amberol records, all 4 styles of Amberola 1A cabinets pictured, the new wood Cygnet horns, the Model C, H, K & O reproducers, all 12 1910 Phonogram fronts, an advanced look at the 1911 Opera and the first two-color page in the E.P.M. All on glossy paper like the original issues.

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Edison Blue Amberol Recordings Volume II is available from APM Press, 502 East 17th Street, Brooklyn, NY 11226, or from Ron Dethlefsen, 3605 Christmas Tree Lane, Bakersfield, CA 93306.

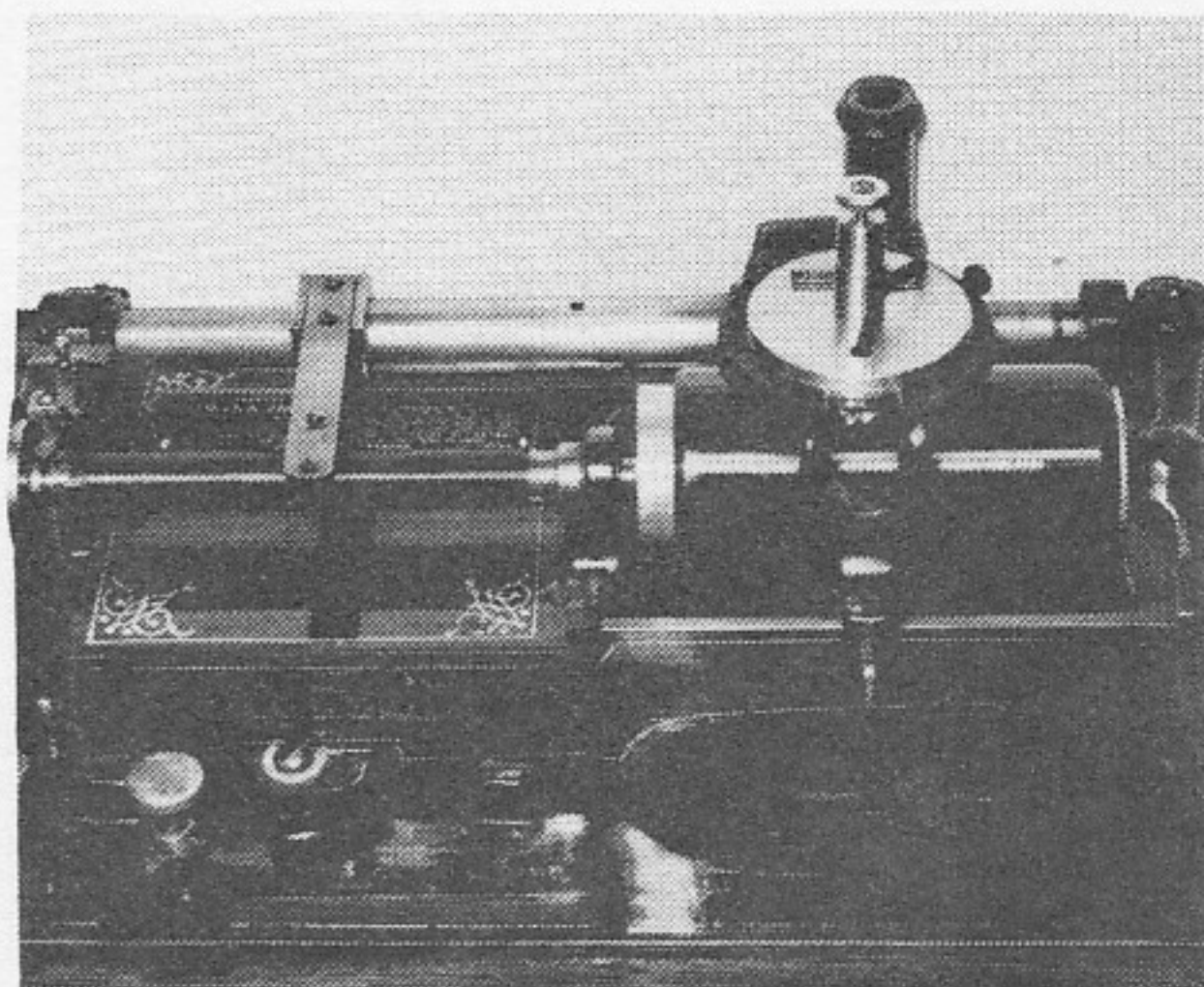
This 512 page book is hardbound, printed on heavy glossy paper for a permanent addition to your library. There are over 2,000 references to Blue Amberol cylinders from original supplements and dealer lists. Many of these are in their original colors. The editor has included over 200 artists photos, some never before published, plus photos of Amberola machines, recording studios, and chronologies of the Blue Amberols of the period, including popular, operatic and foreign recordings.

An important feature of the book is a 30-page chapter by Jim Walsh on Blue Amberol artists, with illustrations and autographs from the original Edison files at the Henry Ford Museum. And there are dozens of Blue Amberol record slips, Diamond Disc liner notes, and information on the manufacture of the Blue Amberol Cylinders.

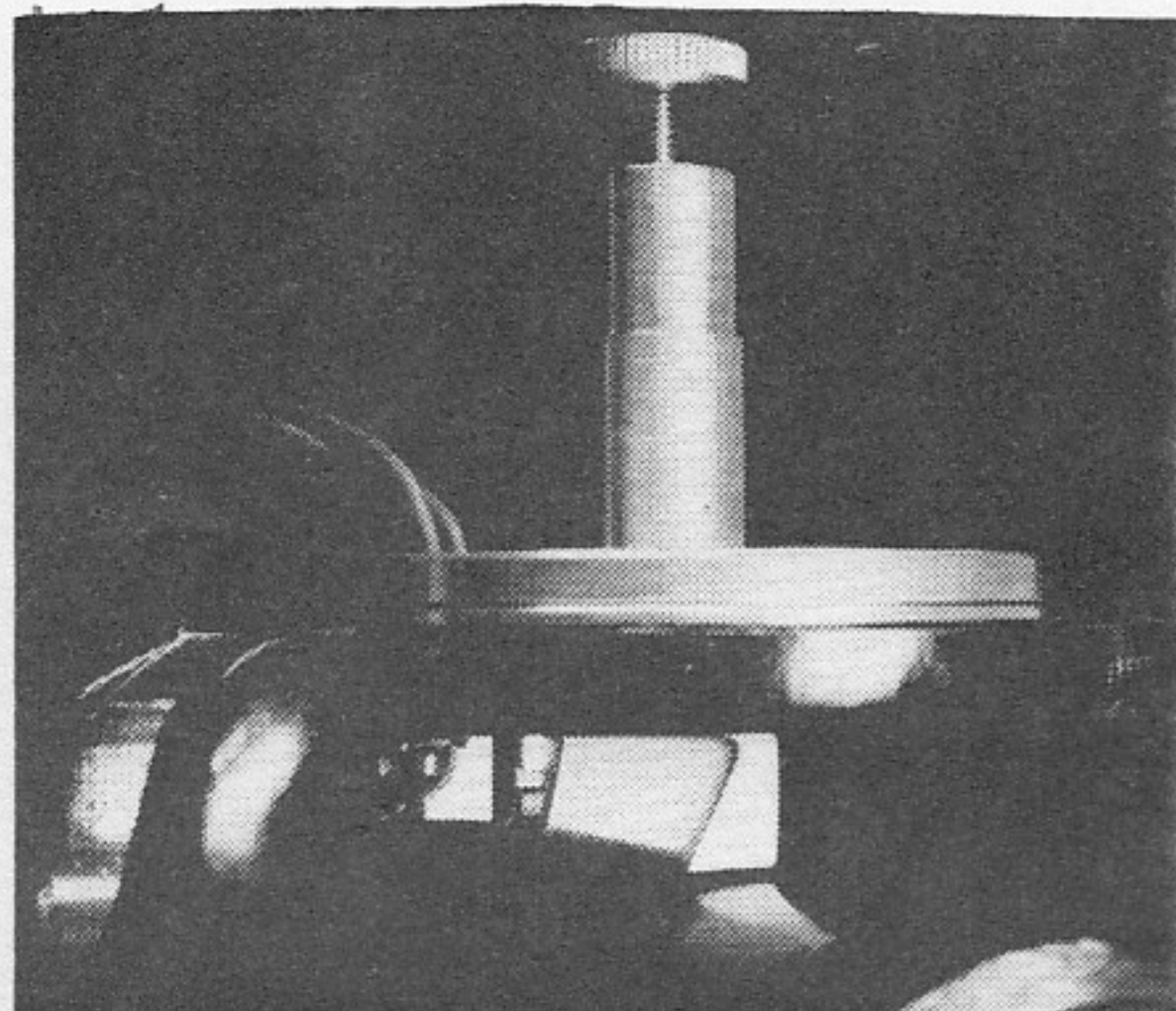
The edition is limited to 500 copies, each numbered and autographed by compiler/editor Ron Dethlefsen. Copies are \$49.50, including postage and handling. (Volume I, 1912-1914 is available only if purchased with Volume II. Price is \$82.50 per two volume set.)



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- 11 Where The Red Red Roses Grow, Quartette E
- 12 My Hidden Treasure, Quartette E
- 13 Let By-Gones Be By-Gones, Duet E
- 14 You're The Same Old Girl, Tenor E
- 15 Silver Threads Among The Gold, Tenor E
- 16 Ring On Finger, Duet E
- 20 Back To The Carolina You Love, Baritone E
- 20 Back To The Carolina You Love, Baritone V+
- 21 Along Came Ruth, Baritone V+
- 22 Jolly Coppersmith, Orchestra V+
- 23 He's A Rag Picker, Quartette E(also 2@V)
- 26 When The Angelus Is Ringing E(also 1@V+)
- 28 Medley Popular Airs No2 V+
- 31 The Rose That Never Die, Band E (also 1@V+)
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- 43 If I Had You, Baritone V+
- 53 Push Dem Clouds Away...Minstrels V+
- 56 It's Long Way Tipperary, Band&v.c. V+
- 60 I Want To Go Back To Michigan, Duet V+
- 61 At The Ball That's All, Duet V+
- 64 When The Angelus Is Ringing, Q-tteV+(also 1@V)
- 65 My Croony Melody, Quarettte E (1@V+; 1@V)
- 67 The Land Of My Best Girl, Tenor E (also V+)
- 75 Trouville Canter(fox trot), Band V+
- 76 When It's Night Time-Burgundy, TenorDuet E
- 76 When It's Down In Burgundy, Tenor Duet V+
- 77 I Can't Stop Loving You Now, Tenor Duet E
- 80 California And You, Quartette E
- 83 Don't Blame Me-Happens-Moonlight, Duet V+
- 84 It's Going To Be A Cold, Cold Winter, DuetV+
- 85 When You're A Long Way From Home, Tenor E
- 86 On The 5:15 Duet V
- 90 Poor Pauline, Baritone Solo V+
- 91 At The Mississippi Cabaret, Baritone E(&V)
- 100 A Little Love, A Little Kiss, Tenor E (&V+)
- 104 The Little House Upon The Hill, Tenor E(V+)
- 105 Believe M.I.A.T.E.Y.Charms, Tenor solo E
- 108 Where The River Shannon Flows, Tenor E
- 110 The Old Folks At Home, Tenor solo E
- 110 The Old Folks At Home, Tenor solo V+(PL)
- 130 Ballin' The Jack(FoxTrot)Band V+
- 133 Medley Popular Airs, No.3, Band E
- 137 When It's NightTime In DixieLand V+Tenor
- 141 I'd Give Everything For You, Quartette E
- 158 Watch Your Step Medley, Orch. V
- 159 I'm On My Way To DublinBay, Duet E
- 160 Kentucky Home, Duet V
- 166 My Bird Of Paradise, Tenor solo V+(sm ND)
- 167 When John McCormack SingsASong, tenor E
- 168 The Rosary, Tenor Solo E
- 173 Down Among The Sheltering Palms, Duet V+

- 177 When I Dream Of Annie Laurie, tenor V+sm ND
- 182 Stars&Stripes Forever, March Band E
- 184 Medley Of American Airs No.1, Band V+
- 185 Medley Of American Airs No.2, Band V+
- 228 There Is A Green Hill Far Away, tenor V+
- 230 Drink To Me Only With Thine Eyes, tenor V
- 234 Listen To That Dixie Band, BandV
- 240 The Battle, March Band V
- 249 When U Were ABaby&IWasKidNextDoor, tenor V+
- 254 Along Rocky Rd. To Dublin, tenor solo E
- 256 Piney Ridge, Tenor Solo V+
- 265 America, Vocal Trio E
- 267 Massa's InTheCold Cold Ground, Trio V+
- 269 Carry Me Back To Old Virginia, Duet V+(&1PLV+)
- 273 Jesus, Lover Of My Soul, Tenor V+
- 276 Robin Adair Tenor Solo E (1@V+)
- 277 The Harp That OnceThrufara's Halls E
- 292 Swanee Ripples, FoxTrot, Band V+
- 308 Simple Melody, Tenor Duet V+
- 320 Cumberland, Tenor Solo V+
- 354 Kangaroo Hop, FoxTrot, Band V+(H.C.)
- 410 Chin-Chin Open Your Heart A.L.E.In, Band V+
- 458 Kilima Waltz, Guitar Duet E (PL)
- 459 Honolulu March, Guitar Duet V+ (PL)
- 497 I Know I Got More ThankyShare, solo V+(PL)
- 507 Blue Danube Waltz, AccordionSoloV+(PL)
- 519 Wallaua Waltz Medley, GuitarDuetE (PL)
- 522 Intermezzo Russe, xylophone solo E(PL)
- 561 Washington Post March, xylophone E(PL)(&1@V)
- 562 American Patrol, Xylophone soloV(PL)sm ND
- 563 There's A Long, Long Trail, TenorDuet(PL)E
- 651 Le Secret, Xylophone solo V+ (PL)
- 1247 Rings, Tenor Duet (PL)V
- 1263 You'd Be Surprised, Orch (PL)V+ sm ND
- 1069 How 'YaGonnaK. 'Em Down-Farm, Baritone(PL) V+
- 1319 De Molay Commarnery March, Band(PL) V+
- 1332 The Moon Shines On The Moonshine, tenor V+(PL)
- 1334 The Love Nest from 'Mary, Orch(PL) V+
- 1526 Mandy 'N Me, Vocal Duet (PL) V+

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